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University of Toronto
Faculty of Music

Opera Division

*Spring
Opera
Scenes*

Saturday, May 4, 1996

8 pm

MacMillan Theatre
Edward Johnson Building

PROGRAMME

Don Pasquale

Act III; Scenes 1 and 2 (in English)

Gaetano Donizetti

(1797 - 1848)

Norina
Don Pasquale
Dr. Malatesta
A Servant

Olga Primak
David Jefferies
John McGillis
Sabrina Santelli

Musical Director
Stage Director
Pianist

Michael Evans
Michael Patrick Albano
Stephen Ralls

Don Pasquale, determined to have a young bride and equally firm that his nephew Ernesto should not marry, has taken the advice of a friend, Dr. Malatesta, and married a young widow, Norina. He believes that she is "Sofronia", Dr. Malatesta's sister, whereas she is in fact the woman Ernesto wants to marry. To teach Pasquale a lesson, Norina is behaving outrageously and even slaps his face. For a moment she pities Pasquale. As she leaves, Malatesta arrives and proceeds to advise Pasquale how a husband should behave.

Faust

Act III; Scene 2 (in French)

Charles Gounod

(1818 - 1893)

Marguerite
Méphistophélès
Monks

Ani Imastounian
Taras Kulish
Elisabeth Beattie
Heather Gay
Ryan Harper
Nicole Shaw

Musical Director
Stage Director
Pianist

James Fraser Craig
Ann Cooper Gay
Catherine Maguire

Marguerite, remorseful and abandoned by Faust, has come to church to pray for him and the child she will bear. Even in sacred surroundings, however, she cannot escape the scornful torments of Méphistophélès and his demons.

La Bohème

Act IV (in Italian)

Giacomo Puccini

(1858 - 1924)

<i>Rodolfo</i>	Robert Martin
<i>Marcello</i>	Sung Chung
<i>Schaunard</i>	Marc Sottile
<i>Colline</i>	Taras Kulish
<i>Mimi</i>	Jooryun Kim
<i>Musetta</i>	Alexandra Tait

Musical Director	Sabatino Vacca
Stage Director	Constance Fisher
Pianist	Emily Hamper

Rodolfo and Marcello are found in their cheerless attic bewailing the absence of the fickle Musetta and the apparently faithless Mimi. Schaunard and Colline join them, bringing a little food, and they all dance gaily to keep up their spirits. In the middle of a mock duel which follows, the door bursts open and Musetta enters in the utmost agitation, announcing that Mimi waits below with hardly enough strength to climb the stairs. All four men help the fragile, half-frozen girl to a bed. When Rodolfo and Mimi are finally left alone, the girl wistfully recalls their first happy days together and seems to fall peacefully asleep.

INTERMISSION



The Italian Girl in Algiers

Scene from Act I (in English)

Gioachino Rossini

(1792 - 1868)

Isabella

Taddeo

Ali

Pirates

Liesel Fedkenheuer

Colin Roche

David Jefferies

Robert Martin

John McGillis

Musical Director

Stage Director

Pianist

Stephen Ralls

Constance Fisher

Laura Friesen

On a shore of Algeria, Ali and his Moslem hoard have captured the shipwrecked Italians, Isabella and her besotted admirer, Taddeo. The situation terrifies Taddeo though Isabella takes it in her stride even when Ali tells them that they are both destined for the harem of the local Bey. Taddeo's cowardice irritates Isabella just as her nonchalance has a grating effect on him. Left alone for a moment, Isabella's courage abruptly fails her. But she and Taddeo are sure that by mutual support they can conquer any foreseeable difficulty.

Thaïs

Act V; Scene 2 (in French)

Jules Massenet

(1842 - 1912)

Thaïs

Athaniel

Albine

Marian Sjölander

James Westman

Kathleen Flynn

Musical Director

Stage Director

Pianist

Michael Evans

Michael Patrick Albano

Catherine Maguire

Athaniel, a Cenobite monk, has converted Thaïs, the most shameless courtesan in Egypt and she has entered a monastery. Now Athaniel realizes to his horror that it was not religious zeal that caused him to convert Thaïs, but an all too earthly interest in her. In a dream he sees Thaïs on the point of death. He rushes to the convent where the Abbess, Albine, tells him that Thaïs will be dead by nightfall, and her sins will be forgiven. Thaïs appears, and in her last moments of life, talks only of God and salvation while Athaniel is consumed by his passion for her.

Orpheus in the Underworld

Act I (in English)

Jacques Offenbach

(1819 - 1880)

Euridice
Orpheus
Aristeus (Pluto)
Public Opinion
Shepherdesses

Monica Huisman
 David Pomeroy
 Stephen King
 Kathleen Flynn
 Michelle Neville
 Maria Kowan
 Ayelet Porzecanski

Musical Director
 Stage Director
 Pianist
 Violin Soloist

James Fraser Craig
 Constance Fisher
 Sabatino Vacca
 Max Mandel

When the curtain rose on the première of *Orphée aux Enfers* in the tiny Bouffes-Parisiens Theatre on October 21, 1858, it signaled an event as significant in the history of operetta as the opening of *Oklahoma* was to the development of the American musical. To gratify the pleasure-seeking mood of Paris under the Second Empire, Jacques Offenbach had created a new type of musical theatre characterized by wit and charm, burlesque that poked fun lightly and music that effervesced with gaiety. The epitome of these components, *Orphée*, ranks as a classic innovation and the first true operetta. The later Viennese operettas and the English school of Gilbert and Sullivan derived much inspiration from Offenbach, but none ever surpassed his brilliant synthesis of satirical drama and enchanting music.

The Legend of Orpheus and Eurydice

Orpheus is one of the most celebrated figures of Greek mythology and echoes of this tale of conjugal love and fidelity are found in the folklore of other countries right up to our own time. As a son of the muse, Calliope, Orpheus was a musician of such power and sweetness that even the wild creatures would gather to listen to him. Marriage to the beautiful dryad, Eurydice, brought his happiness to ultimate, but all too brief fulfilment. Aristaeus, a son of Apollo and god of bee-keeping, wine-making and other forms of husbandry, was attracted to Eurydice. Fleeing his unwelcome attentions, the young bride trod on a venomous serpent and instantly died from its bite. Orpheus, desolate with grief, followed her to Hades and his music and sorrow so touched the powers of death, that he was given permission to return with her to the mortal world. However, a condition was imposed: Orpheus would lead his wife, but under no circumstances could look back. In the agony of uncertainty that she was indeed following, Orpheus ultimately turned only to see her slip away forever.



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	Sabatino Vacca
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